A large, stylized white letter 'S' is the central graphic element, spanning across a horizontal line that divides the background into a dark blue upper half and a medium blue lower half. The 'S' is thick and has a modern, slightly irregular feel.

166th Season

Handel & Haydn

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H







## The Professional Public Concert

by Joseph Dyer

Between the death of Bach in 1750 and that of Beethoven in 1827 vast changes took place in the vehicles of musical performance. Concomitant with changes in taste and style throughout this period, there occurred a progressive "professionalization" of the public concert, itself a relative newcomer to the world of music. Previously, church and court were the twin supports of professional ensembles outside the opera house. Orchestras tended to be rather small and, apart from gala festivals in England, the large chorus was unknown. Though religious services, which particularly in Italy included independent instrumental music, were open to all, concerts by the highly proficient court orchestras were generally accessible to few besides the hereditary nobility. The orchestra at the electoral court in Mannheim enjoyed an international reputation: visitors marveled at the perfection of its execution. Several noted composers belonged to the orchestra, and literally hundreds of symphonies were spawned from its ranks.

Economic restraints and the disruptions of the Napoleonic wars led to the dissolution of many a court musical establishment. The professional court musician, never quite secure from such caprice, now found himself with a diminished opportunity for future employment as a performer. The municipal musicians (*Stadtpfeifer*) found that they could not support themselves solely on the income from the performance of their official duties. Not all the musicians affected by these developments could find alternative employment as "free" artists on a level commensurate with their abilities. Most had to look to teaching or hope that a post in a theater orchestra would fall vacant.

The scarcity of positions was due in part to the orchestras of middle-class amateurs which had formed in the late eighteenth century and continued well into the nineteenth. They employed a few professionals, principally winds and brass. Professional string players were not always welcome, since they usually required payment for their service. These "dilettante" orchestras (as they were called in German-speaking lands) were often far from what the English name implies. The results depended on the quality of the players; a dilettante was merely a person who did not earn his living from

music. Amateurs with sufficient leisure time could become quite accomplished instrumentalists, and a professional orchestra brought no guarantee of an adequate performance because rehearsal time was always insufficient by modern standards.

Mozart, shortly after his arrival in Vienna, associated himself with Philipp Jakob Martin and his summer *Dilettante Concerts* in the Augarten. Only the bassoons, trumpets and drums were paid. Martin organized similar concerts during the winter in a municipal building known as the Mehlgrube. Mozart admired Martin's business acumen and thought that the amateur-professional orchestra was rather good, though when Mozart arranged for his own "Academies" (as concerts were known in Vienna), he hired professional musicians from the Burgtheater.

Amateur orchestras existed in many other cities and towns to play the orchestral music which then represented the leading edge of compositional developments. The *Grosses Konzert*, founded in 1743 by a group of Leipzig nobles and wealthy merchants, was renamed two decades later the *Liebhaber-Concert*. Berlin had its own *Liebhaber* (amateur) concerts from 1770 to 1797. The Parisian *Concerts des Amateurs* commenced in 1764 and developed into the *Société de la Loge Olympique*, for which Haydn wrote the "Paris" Symphonies. The success of these ventures depended on a pool of skilled amateurs who could be inspired by a director with strong musical and organizational talents. Many undertakings did not survive for want of stable management, sustained enthusiasm or seriousness of purpose.

Dr. Charles Burney, author of a famous history of music, observed the limitations of such orchestras on a visit to Hamburg in 1775:

At night I was carried to a concert, at the house of M. Westphal, an eminent and worthy music-merchant. There was a great deal of company; and the performers, who consisted chiefly of *dilettanti*, were very numerous. This kind of concert is usually more entertaining to the performers than the hearers;... in these meetings, more than others, anarchy is too apt to prevail, unless the whole be conducted by an able and respected master.



Presumably the audience paid no fee for the privilege of attending this particular evening's entertainment. It was to such informal semi-public gatherings that the term "concert" was first applied.

The deficiencies of the Dilettante Concert as an institution encountered ever more insistent criticism as the nineteenth century wore on. Audiences demonstrated less and less tolerance of their neighbors' shortcomings as performers. Composers, beginning with Beethoven, made the kind of technical demands which only highly trained professionals could hope to master. Berlioz and Wagner delivered one broadside after another against shabby playing, whether amateur or professional. In some cases friction between unpaid amateurs and paid professionals in the same orchestra was a source of unpleasantness. Audiences were also becoming accustomed to the heady excitement of the virtuoso concert, and they expected some of the same thrill from orchestral music making. To attain this goal, a more exacting orchestral technique was required.

All of these developments opened the way for a resurgence of the professional orchestral instrumentalist who was not a travelling virtuoso, but first a viable organizational model had to be found. The idea of a subscription series under professional management was not the self-evident solution one might assume today, for not every nineteenth-century city had the resources or social structure to develop public musical institutions. In London, however, the love of music and the entrepreneurial spirit had produced an embryonic "concert series" by the late seventeenth century, when John Bannister offered "music performed by excellent masters" every day. The admission price of one shilling included ale and tobacco. This clubbish atmosphere characterized many early concerts, both in England and on the continent. A monthly series at the home of William Caslon (1692-1766), the renowned type-founder, featured:

... Corelli's music, intermixed with the Overtures of the Old English and Italian operas... and the more modern ones of Mr. Handel. In the intervals of the performance the guests repasted themselves at a sideboard, which was amply furnished; and, when it was over, sitting down to a bottle of wine, and a decanter of excellent ale, of Mr. Caslon's own brewing, they concluded the evening's entertainment with a song or two of Purcell sung to the harpsichord, or a few catches, and about twelve retired.

Music and refreshment were frequent partners in the early history of public performances. For outdoor music and recreational diversions no European institution rivalled London's Vauxhall Gardens. Most of the concerts held in its agreeable environs were professional.

Toward the end of the eighteenth century there was established in London the *Professionals Concert*, which founded when it opposed the Haydn-Salomon Concerts in the 1790's. The later London Philharmonic Society, founded in 1813, had as its specific purpose the cultivation of a higher standard of performance. The Society commissioned (or so it thought) Beethoven's Ninth Symphony. All of its players were professional, but only the wind players were paid. Something of a stir was created when a plan was implemented to fund insurance benefits for the musicians' families

with profits from the concerts. The amateur tradition of music for the sheer joy of it remained strong in England!

Leipzig was the first city to have a professional concert orchestra supported by an association of leading citizens. Beginning in 1781, it performed in a specially outfitted room in the cloth merchants building (Gewandhaus). Mendelssohn, its most famous conductor, was appointed in 1835. After a number of false starts, Vienna had its first professional concert series in 1842, a relatively late date for a musical center of such importance. The Vienna Philharmonic, directed at first by Otto Nicolai, gave only 22 concerts during the first 18 years of its existence. The New World was not far behind these European endeavors: the New York Philharmonic was established in 1842. It underwent one crisis after another during the remainder of the century as external support waxed and waned. Its players had to hold theater jobs, hence attendance at rehearsals suffered if a better playing commitment was at hand. When Henry Lee Higginson founded the Boston Symphony Orchestra in 1880, he bound the musicians by contract to forego outside engagements during the concert season. Only the Handel and Haydn Society could make use of their services when they were not needed for a concert or rehearsal. Before the creation of the Boston Symphony, residents of this city depended on the Harvard Musical Association orchestra of amateurs, visiting orchestras or the Handel and Haydn orchestra for exposure to the symphonic repertoire.

With the growth of the fully professional concert orchestra, however imperfect, the amateur either had to retire to his parlor or discover another outlet for public music making. That outlet, choral singing, had already begun to sink its roots deep into middle-class musical culture. The first important group with a stable organization was the Berlin Sing-Akademie, created almost unintentionally in 1791 by Carl Friedrich Fasch with a group of his singing pupils. Unlike the Handel and Haydn Society which gravitated immediately to the oratorio repertoire, the Sing-Akademie cultivated a cappella choral song. Its members came from the professions, the mercantile class, and minor officialdom. The Sing-Akademie had its moments of glory in 1829 with the revival of the Saint Matthew Passion and in 1834-35 with the first performance of the B Minor Mass. It often sang for charitable purposes and disaster relief, as did most of the nineteenth-century choral societies. It has been in continuous existence since 1791, though in 1963 the "refounding" of the venerable institution was announced in East Berlin, ostensibly because "only today, in our workers and farmers state can the true humanistic ideals of the founders of the Sing-Akademie find their fulfillment"—a quintessentially bourgeois institution turned proletarian!

Choral societies along similar lines were established in many German cities during the first half of the nineteenth century. The popular choral festivals would have been impossible without the resources they provided. The joy of singing united thousands throughout Europe and America in the great mixed choirs which selectively appropriated for themselves a few works from the Baroque and Classic periods (Bach's Passions, Handel's oratorios, and Haydn's *Creation* and *Seasons*) and encouraged nineteenth century composers to write for their resources. Much of the latter repertoire turned out to be rather undistinguished, though it was prepared for frequent performances with the same fervor bestowed on the



supreme masterworks. The amateur choralist sang for relaxation and enjoyment, but also for an intimate sense of participation in a heady emotional experience, one which did not, however, require the arduous personal discipline inseparable from mastery of an orchestral instrument. A choral society could likewise accommodate enormous numbers of singers: the Handel and Haydn Society frequently performed with over 500 members—a chorus of *only* 300 was a cause of alarm at declining interest.

Depending on the country and the social status of the participants, the choral movement had other goals quite independent of the cultivation of musical art. Massed choirs had been a distinctive English tradition ever since the great Handel Commemorations of the late eighteenth century. Their overwhelming effect impressed foreign visitors and encouraged the spread of choral music on the continent. Henry Raynor, in *Music and Society Since 1815*, makes a strong case for the relationship between choral singing, nonconformism and the working classes of the English factory towns. The Methodists fostered spiritual hymn singing as they devoted themselves to the moral improvement of a populace victimized by industrialization. Choral societies were the natural vehicles of both educational and moral uplift. Choral singing was touted as the road to virtue for the working classes: “sentiments are awakened in them which makes them love their families and homes; their wages are not squandered in intemperance, and they become happier as well as better” (George Hogarth, father-in-law of Dickens, writing in 1835). Still other choral societies: Liverpool (1831), Huddersfield (1836), Manchester (1850) drew their support from the middle class, but London’s first big choir, the Sacred Harmonic Society (1832), had close ties with Exeter Hall, the most important Methodist center in the capital.

Social aims of a similar nature determined the structure of the Orphéon movement in France, though its principal goals were educational, not religious or social. The Orphéons were working-class choirs spread throughout France which cultivated a cappella singing and administered a method to teach note reading. (The English tonic sol-fa system was also linked with educational choralism.) At the height of its popularity in 1860 the movement enrolled 150,000 singers in 3,200 Orphéons. In Switzerland choral singing became a significant expression of social solidarity and national consciousness, as well as an intimate communion with high art. The publisher Hans Georg Nägeli promoted the founding of choral societies with a zeal approaching mystical fervor:

Where does each individual perfect his personality simultaneously through the free expression of feelings and words?  
Where does he become aware, intuitively and in many different ways, of his human autonomy and solidarity? Where does he radiate love as well as imbibe it at the instant of every breath?  
Where, I ask you, but in choral singing?

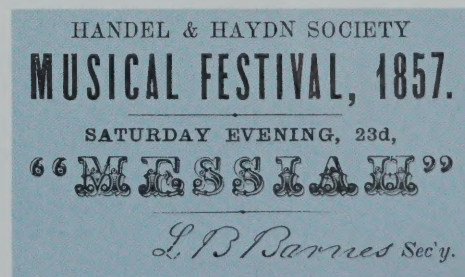
These words were written in 1809, and though they apply specifically to certain political and educational objectives pursued in conjunction with the educational theorist Pestalozzi, the sentiments would have been echoed by quite a few nineteenth-century choralists.

German male choirs were hotbeds of a militant brand of nationalism in the nineteenth and early twentieth centuries.

They raised their voices in folk song and in celebration of the fatherland. A particularly famous collection of music, *Lyre and Sword* (1814) set the tone for these organizations, which in 1862 came together in the German Sängerbund. The organization was banned immediately after the Second World War, but reconstituted in 1949 and remains a respectable part of the German musical scene today. Nationalist sentiments were not necessarily royalist ones, as every European monarchy realized. In their system of organization the choral societies were far more democratic than the political institutions which surrounded them and which regulated the daily lives of their members. The conductor was elected by the membership, as were the principal officers, and important decisions depended on the establishment of a consensus. In most of the societies women held an equal footing with men. Naturally the civil authorities could not afford to ignore any large gatherings of the educated bourgeoisie. A German police report voiced the prevailing mood of suspicion when it noted that “the encouragement of democratic tendencies lies at the root of many of these choral societies [*Gesangvereine*].” Only in England and America were the societies free of seditious tendencies, though some of the English workers’ choirs were suspected of dangerous leanings toward socialism.

The Handel and Haydn Society, founded in 1815, is one of the oldest choral societies in the world: only a few have flourished for more than its 165 years. The early membership rolls included merchants, manufacturers, professional men and a few tradesmen. The latter seem to have resigned after short periods, either because they lacked the leisure time or because they were not made welcome in what must have seemed a closed circle. In short, it was an organization expressive of solid middle-class values, even later in the century when its 600 or more members came from all walks of life. (Women are included in this number, though “ladies of the chorus” were barred from official membership in the society until 1967.) Possibly due to an excess of that democratic spirit which was so feared by our German policeman, the by-laws of the Society put musical decisions in the hands of the elected President, who might even decide to do the conducting himself. The Society’s first conductor, Gottlieb Graupner, was a professional and an alumnus of the Salomon Concerts in London, but many years passed before the officers realized that only a competent, well-trained director could provide the necessary, authoritative leadership.

Until that realization dawned, progress was slow: amateurism was the bane of the Handel and Haydn Society in



Single ticket for the closing event of the 1857 festival.



its earliest years, and the by-laws forbade any member from accepting compensation for musical services. In 1853 Karl Bergmann, a member of the touring Germania Orchestra which had just settled in Boston, took over the conductor's baton temporarily and enforced a measure of discipline in the chorus. A performance of Beethoven's Ninth Symphony that year (the Boston première) was a virtual rebirth for the Society. Another ex-Germanian, Carl Zerrahn, succeeded Bergmann and continued to administer the strong tonic of discipline by requiring higher standards for admission to the chorus and regular attendance at rehearsals. Within three years the Handel and Haydn Society was able to mount America's first music festival on the British model: *Creation, Elijah, Messiah*, symphonic works—and a \$2,000 deficit!

The development of permanently established symphony orchestras and large choral societies took place within the framework of the public concert before a fee-paying audience. Both were in different ways emblems of the new independence and self-confidence of the middle class, now determined to enjoy the cultivated pleasures which were formerly the perquisites of the hereditary nobility. The English managerial skill which first made the public concert a viable reality was widely imitated. Establishment of an orchestra became a matter of civic pride to the educated bourgeoisie with the financial means to support it. Private music making in the home flourished as never before; enormous quantities of trivia were churned out to meet the demands of a more affluent society. The piano became the instrument of preference for amateur instrumentalists who, a generation before, might have been members of a dilettant orchestra. Large amateur mixed choirs provided a substitute outlet for those who wished to appear before the public as active votaries of art. The history of nineteenth-century choralism amply demonstrates that there were vast cohorts of such. As noted above, well springs other than the love of music sustained, or at least added a special dimension to a number of European choral organizations. The choral society served a variety of purposes, the realization of which necessitated the maintenance of an amateur constituency.

Modern taste has veered away from the "more-is-better" ethic of choral music; it questions whether the singing of vast throngs can produce a properly *musical* experience. While acknowledging that the size of the chorus depends on the music to be performed, a reduction in numbers with an increase in effectiveness is the aim of twentieth century choral societies. Handel and Haydn subscribers know that the Society has striven for and has maintained the highest standards of choral and orchestral performance, presenting the great masterworks according to the most exacting standards of authenticity and fidelity to the composer. The Handel and Haydn Orchestra numbers among its personnel the best professional musicians in the area; vocal soloists of national reputation are engaged. The Artistic Director and the officers of the Society have determined this year to carry this practice to its logical conclusion: the inauguration of a fully professional, paid chorus of the best singers in the metropolitan area. The special circumstances which make the Handel and Haydn Society America's premier choral institution, its location in a major cultural center and its responsibility to its audience induced the Board of Governors to approve this step, making the Society unique in yet another way. Just as the amateur orchestra finally yielded for good reason to the professional

ensemble, the amateur chorus in a few situations should yield to the professional chorus.

The response to this year's subscription drive for both the choral and instrumental series exceeded all expectations. Henceforth new demands and a far greater commitment of time will be required of the chorus, many of whom are already professional singers by training and experience. Fairness alone calls for recognition of this fact in a tangible way. The requirements of musicianship in a chorus like the Handel and Haydn are more exacting than they are for an opera chorus, all of whose members are paid for their services. If the Society wishes to continue attracting exceptionally qualified singers in a region where there is such extensive (friendly) competition for them among choral societies, it must offer appropriate reimbursement. By so doing, the Society can encourage the development of younger talent by helping to underwrite the cost of vocal instruction, to the benefit of both the individual and the Society.



A ticket for the Handel & Haydn Society's first music festival in 1857.



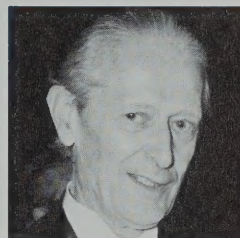
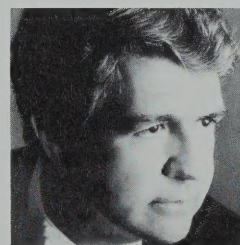
**Eunice Alberts** *Contralto*  
 Boston Symphony Orchestra  
 Vienna State Opera  
 Orchestra  
 Philadelphia Orchestra  
 New York City Opera



**Betty Allen** *Mezzo-soprano*  
 Chicago Symphony  
 Orchestra  
 Houston Grand Opera  
 Santa Fe Opera  
 San Francisco Opera



**Charles Bressler** *Tenor*  
 Orchestre de Paris  
 New York Philharmonic  
 Boston Symphony Orchestra  
 New York Pro Musica



**Hugues Cuenod** *Narrator*  
 La Scala  
 Glyndebourne Festival  
 Boston Symphony Orchestra  
 Handel & Haydn Society



**Doraleen Davis** *Soprano*  
 Philadelphia Orchestra  
 Detroit Symphony Orchestra  
 Kennedy Center  
 Carnegie Hall



**David Evitts** *Baritone*  
 Boston Symphony Orchestra  
 Handel & Haydn *Messiah*  
 recording  
 Opera Company of Boston  
 Los Angeles Philharmonic

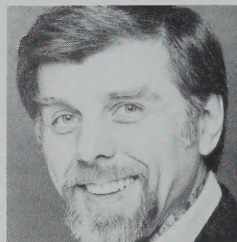
**Judith Raskin** *Soprano*  
Metropolitan Opera  
New York City Opera  
Lyric Opera of Chicago  
Santa Fe Opera



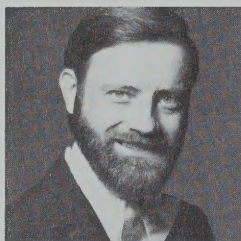
**Pamela Gore** *Contralto*  
Handel & Haydn *Messiah*  
recording  
Boston Symphony Orchestra  
New Hampshire Symphony  
Springfield Symphony



**Will Roy** *Bass*  
New York City Opera  
Mostly Mozart Festival  
Pittsburgh Symphony  
Philadelphia Orchestra



**Jon Humphrey** *Tenor*  
Philadelphia Orchestra  
Cleveland Orchestra  
Handel & Haydn Society  
RCA Victor, Decca, and  
Columbia Records



**Renée Santer** *Soprano*  
Boston Symphony Orchestra  
Berkshire Music Center,  
Vocal Fellow



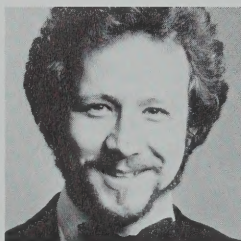
**Shirley Love** *Mezzo-soprano*  
Metropolitan Opera  
Boston Symphony Orchestra  
Detroit Symphony Orchestra  
Philadelphia Orchestra



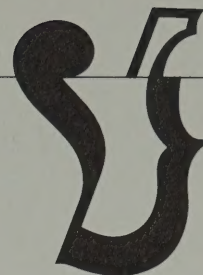
**Linda Zoghby** *Soprano*  
San Francisco Symphony  
Israel Philharmonic  
Royal Philharmonic  
Orchestra  
National Symphony  
Orchestra



**William Parker** *Baritone*  
First Prize winner, Kennedy  
Center Competition, 1979  
Detroit Symphony Orchestra  
New York Philharmonic  
Santa Fe Opera







## Handel &amp; Haydn Society

Thomas Dunn, *Artistic Director*Gary Wedow, *Associate Conductor*

Friday Evening	December 5	1980 at 8:00
Sunday Evening	December 7	1980 at 8:00

## H

Thomas Dunn, *Conductor*G. F. Handel **Messiah** (As reconstructed by Alfred Mann)

Part I [God's Plan to Redeem Mankind]

Intermission

Part II [The Redemption]

Intermission

Part III [Anthem of Thanksgiving for the  
Defeat of Death]

&amp;

166th

S e a s o n

Next concert of the Handel & Haydn Society at  
Symphony Hall: January 21, 1981 at 8:00 p.m.Tonight's performance is supported in part by a grant  
from the Massachusetts Council for the Arts and  
Humanities and the National Endowment for  
the Arts.This evening's program is being broadcast by WGBH  
radio and is made possible in part by a grant from  
Apt Corporation.The taking of photographs and the use of recording  
equipment in this auditorium is not allowed.

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Soprano Doralene Davis, *principal*  
Phyllis Clark, Lauren Flanigan, Bethany Klein,  
Sandra LaBarge-Neumann, Olivia WoodwardAlto Pamela Gore, *principal*  
Susan Chapman, Pamela Dellal, Rosemarie  
Grout, Sonya Merian, Allyn Muth, Ethelwyn  
WordenTenor Charles Bressler, *principal*  
Roland Chang, Robert Etherington, Tony  
Francalangia, Malcolm Halliday, Richard  
Houston, David LeeBass Sanford Sylvan, *principal*  
Jay Alger, Lawrence Evans, Jonathan Freeberg,  
George Geyer, Peter Gibson, Tom Hall

Second Concert

Sanford Sylvan, baritone, replaces David Evitts for  
this evening's performance. Mr. Sylvan is a winner of  
the Kennedy Center Competition and has sung with  
Handel & Haydn, the New York Philharmonic, and  
the Marlboro Music Festival.

## H

Program and cover design by Ben Day.

Production assistance by  
Anne Schaper, Lisa Fontaine,  
and Joel Markus.



### The Handel & Haydn Society and *Messiah*

*Messiah* has been intimately linked with the Handel & Haydn Society throughout its 165-year history. The very first concert, on Christmas night 1815, included selections from *Messiah* and other oratorios of Handel, closing with the obligatory "Hallelujah" chorus. On that auspicious evening so long ago 100 performers participated: 10 women and 90 men, some of whom sang the soprano and alto parts in falsetto. Soon afterwards, the secretary was authorized to purchase 150 copies of *Messiah* from a Boston music dealer. In 1817 the entire oratorio was sung, one part per evening along with one part of Haydn's *Creation*, so that the public could judge which was the "better" of the two. Apparently the contest was a draw, for *Creation* and *Messiah* formed the pillars of the Society's repertoire during the nineteenth century. Three years to the day after the inaugural concert, Handel's *Messiah* was given for the first time in this country on a single evening. No subsequent season passed without at least some excerpts from it among the miscellaneous songs and instrumental pieces which were the customary offerings at public concerts during the last century. Beginning with the 1834-35 season *Messiah* appeared fairly regularly on the Society's programs. For the past 125 years the tradition has been an unbroken one: a complete *Messiah* once or twice every year, usually at Christmas time and frequently on the holiday itself.

Performance practices have changed considerably over the course of the more than 200 performances of *Messiah* the Handel & Haydn Society has presented since 1817. During the nineteenth and early twentieth centuries the ranks of the chorus swelled with four to five hundred singers in a normal season. Given this considerable volume of sound, Handel's slight orchestration seemed both archaic and ineffectual. The custom of strengthening it had begun already in the eighteenth century with the "additional accompaniments" written by Mozart for the Vienna performances of Handel oratorios under the auspices of the music-loving court librarian Baron Gottfried van Swieten. In 1876 the Handel & Haydn Society commissioned the German composer Robert Franz to write supplementary parts for flutes, clarinets, horns and trombones. In this guise Handel's favorite oratorio was known to generations of Bostonians.

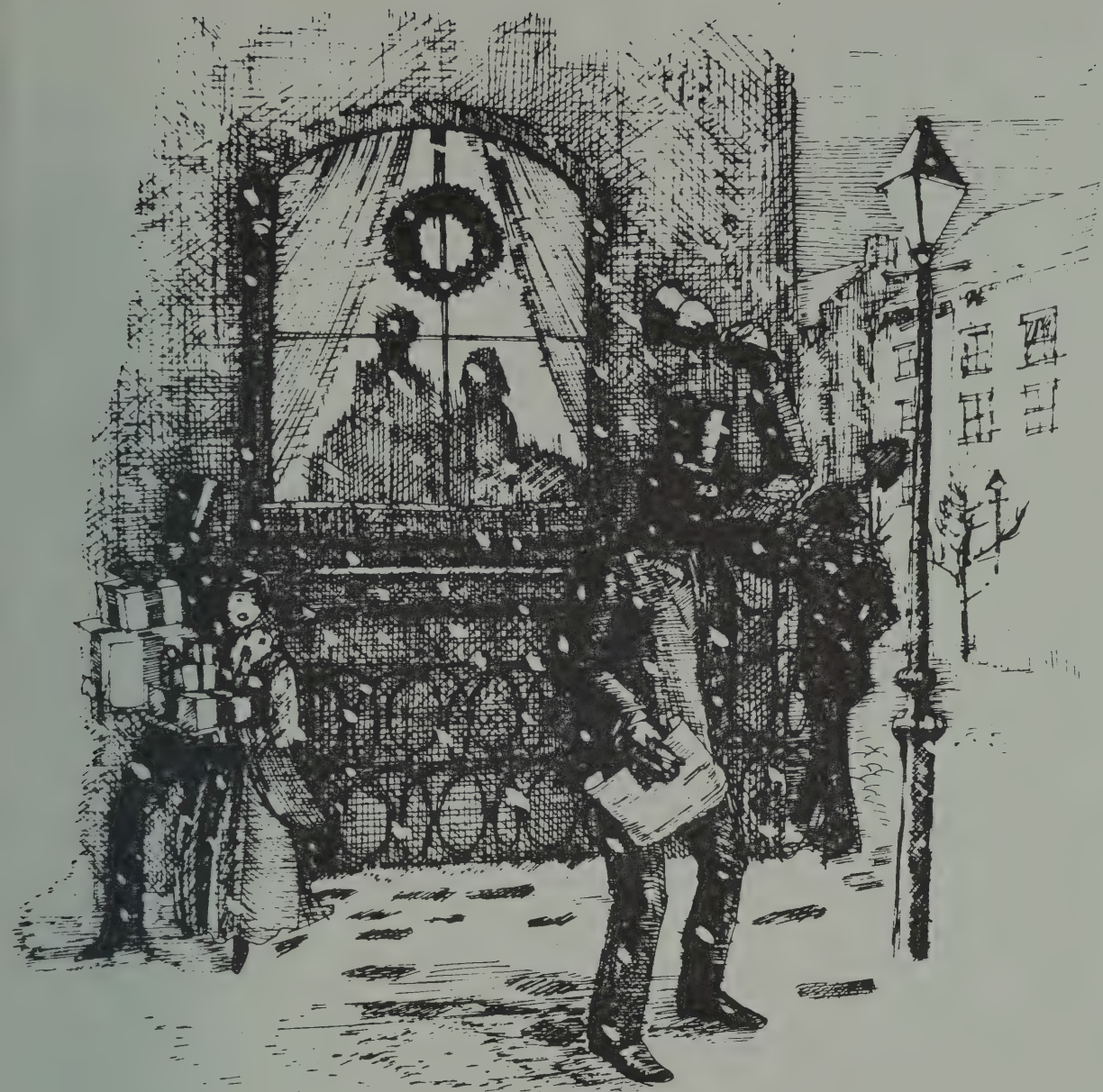
Handel's original orchestration was restored in 1929 on an experimental basis by Thompson Stone, then conductor of the Society. Even the exotic harpsichord appeared on the stage of Symphony Hall, played on that occasion by Arthur Fiedler. The demands of comfortable familiarity proved too strong,

however, and the additional accompaniments were reinstated for another four decades. When Thomas Dunn became conductor of the Handel & Haydn Society in 1967, he recognized that the application of Baroque performance practices to a venerable Boston tradition could wait no longer. Responsibility to Handel and to *Messiah* had to take precedence over hollow custom.

The Society now presents *Messiah* with musical forces congenial to the work and in a manner which conforms to Handel's own practices. Only a small portion of the full chorus participates and the soloists sing along in the choral numbers, just as they did when Handel conducted. The instrumentation is based on general eighteenth-century practice and specifically on the set of orchestral parts which Handel bequeathed to the Foundling Hospital in London. These included parts for oboe and bassoon not indicated in Handel's autograph or conducting score.

During its composer's lifetime *Messiah* never ceased to undergo alteration in small details: some arias had two or three versions and a few were recast as recitatives. Each year the Handel & Haydn Society sings *Messiah* in one of the forms which it took in the revivals led by Handel between 1743 and 1758. But for this year's performances Mr. Dunn has chosen Alfred Mann's reconstruction of an idealized version.





A Benefit for the Handel & Haydn Society

# *A Victorian High Tea*

with Victorian Street Entertainment and Joyous Carols

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We cordially invite you to participate in this festive occasion. Children are especially welcome.  
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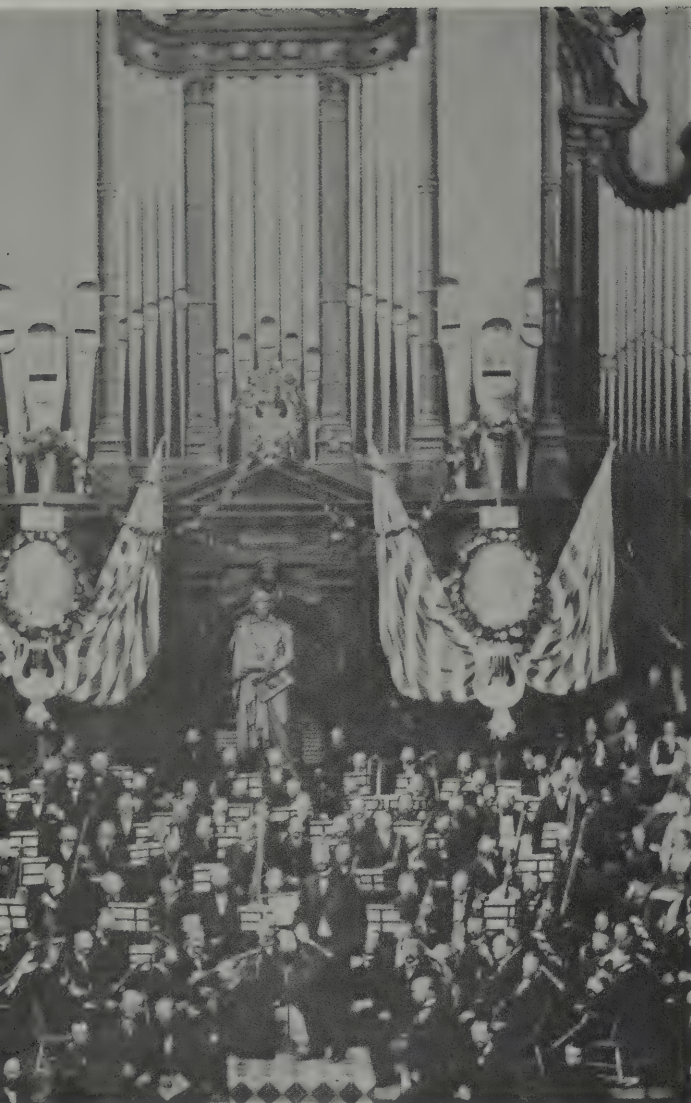
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A mid-19th century Handel & Haydn Society orchestra performance at Boston's Music Hall, Carl Zerrahn conducting. The hall no longer exists, but the organ is presently in the Methuen Music Hall, and the bronze statue of Beethoven stands in the lobby of the New England Conservatory of Music.

#### First Violin

Carol Lieberman,  
*Concertmaster*  
Joseph Conte  
Martha Edwards  
Kyung Soon Hahn  
Paul MacDowell  
Jane Hemenway

#### Bassoon

Francis Nizzari  
Ronald Haroutunian  
Isabelle Plaster

#### Contrabassoon

Judith Bedford

#### Second Violin

Wilma Smith  
Mowry Pearson  
Sandra Kott  
Elizabeth Field  
Elsa Miller

#### Trumpet

John Schnell  
Charles A. Lewis

#### Timpani

Dennis Sullivan

## H

#### Harpsichord

Gary Wedow

#### Viola

Endel Kalam  
Mary Ruth Ray  
Scott Woolweaver  
Cecily Patton

#### Organ

Daniel Pinkham



#### Violoncello

Bruce Coppock  
Joan Esch  
Corinne Flavin

#### Bass

Joseph Hearne  
Thomas Coleman

#### Oboe

Raymond Toubman  
Ira Deutsch  
Valerie Edwards  
James Bulger





## What is the Handel & Haydn Society?

The Handel & Haydn Society is America's oldest active performing organization, leading Boston's musical life for over a century and a half. Founded in 1815, the Society seeks to advance the performance, study, composition and enjoyment of music, both choral and orchestral.

This is done through a program of subscription and low-cost public concerts, recording, publishing, and other media projects, all designed to make music accessible to as broad a segment of the public audience as possible.



---

*"What this year's Handel & Haydn Society performance of Messiah has is just incredible choral singing, the finest I have ever heard in the work (or any like it) and even the finest I can at this moment imagine."*

*Michael Steinberg (The Boston Globe)*

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Advertisement for a visit to New York in 1870.

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1. Overture, "Jubilee".....Theodore Berthold  
Conductor.....Dr. James Peck
2. "Let the Bright Seraphim," (Samsoi).....Handel

MADAME PAREPA-ROSA.

With Trumpet Obligato, by MR. A. M. ARBUCKLE.

- CONDUCTOR.....CARL ROSA
3. Grand Selection, "Martha".....Flotow  
Gilmore's Band.

- CONDUCTED.....by.....P. S. GILMORE
4. Song. "La Donna e Mobile".....Verdi  
Signor Filippi.

- CONDUCTOR.....MAX MARETZKE
5. Overture. "Der Freischutz".....Weber  
CONDUCTOR.....CARL ROSA
  6. Erie Galop.....Maretzek  
CONDUCTOR.....MAX MARETZKE

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## Why is H&H one of Boston's "most treasured cultural institutions?"

For 166 years, superlative performances of the great choral works and the annual Christmas performances of Handel's *Messiah* have formed the solid cornerstone of the Society's reputation, a foundation upon which it continues to grow, exciting new audiences and spreading the appreciation of music throughout the country through recordings, coast-to-coast broadcasts, and publications.

H&H has introduced to American audiences such masterpieces as:

Handel's *Messiah* in 1815  
Haydn's *Creation* in 1819  
Verdi's *Requiem* in 1878  
Bach's *St. Matthew Passion* in 1879

It has also performed more contemporary works such as:

Honegger's *King David*  
Stravinsky's *Symphony of Psalms*  
Britten's *Cantata Misericordium*  
Poulenc's *Gloria*  
Vaughan Williams' *Dona Nobis Pacem*

H&H encourages the creation of new music in a tradition which dates back to Beethoven, who was commissioned to write a work for the Society in 1823. The most recent commission went to composer Daniel Pinkham, whose *Garden Party* was given its world première in March, 1977.

The Society recorded *Messiah* in 1977 under the auspices of the Advent Corporation, utilizing performing forces approximating those of Handel's day to produce the most definitive version yet recorded. This recording is also marketed on the Sine Qua Non label.

H&H has established a National Public Radio broadcast coast-to-coast which reaches audiences of four million listeners.

Maintaining a circulating library of musical scores, H&H has enabled groups throughout the country to perform works which their limited budgets would not otherwise allow.

---

"A total of 5,262 fortunate people filled Symphony Hall on two nights this weekend for the Handel & Haydn Society's annual *Messiah*. What they heard was a superlative performance."

Richard Dyer (*The Boston Globe*)

---



## Where and what music does H&H perform?

The backbone of the Handel & Haydn season is its Symphony Hall subscription series. Featured in these performances, in addition to the great choral works and oratorios, have been chamber music, dance, opera, multi-media productions, and even puppets, increasing the employment of directors, technicians, designers, and talented performers from all areas of the arts.

As part of a bold new program for the future, the Society further expanded its performances by undertaking a series of community outreach programs in 1979, extending its musical mastery to audiences more eager than ever.

The 1980's will witness an expanded and diversified program in the following areas:

a professional Chorus

a professional Chamber Orchestra, designed to fill a void in Boston's cultural scene and ensuring the continuity of personnel

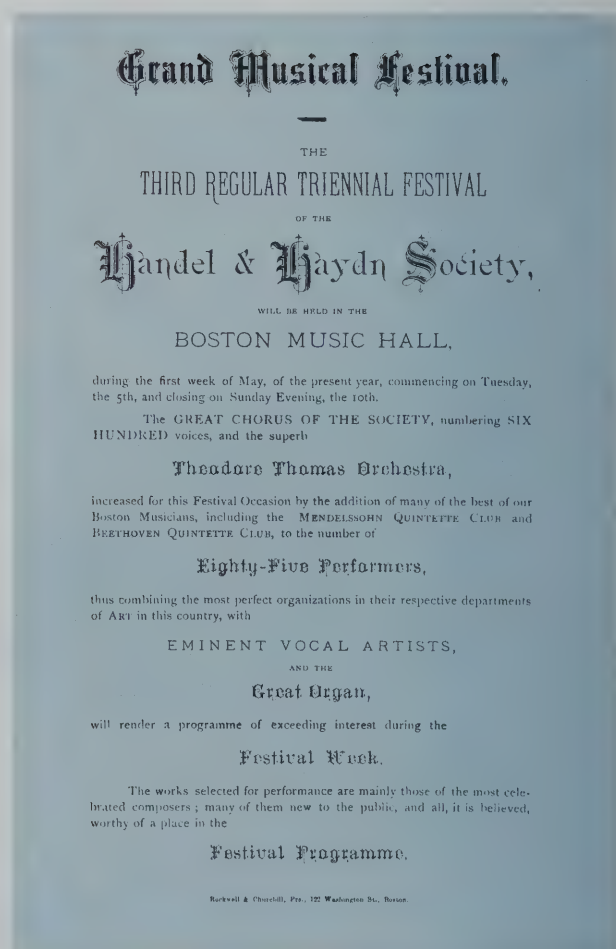
a Theatre Wing for unique musical theatre productions

---

*"The Handel & Haydn Society radiated energy Friday night, an energy born both of the music and of the performance."*

*Christine Terp (The Christian Science Monitor)*

---



Announcement of the Third Triennial  
Festival in 1874.



## How has Thomas Dunn brought a new look to H&H performances?

In Thomas Dunn, the Society's Artistic Director, there exists a combination of imaginative programming and classical artistry unsurpassed in the national musical scene.

Under his direction, the Handel & Haydn Society Chorus, a finely-tuned corps of singers, has gained a reputation as a virtuoso group of professionals.

Exacting the highest standards of achievement from his musicians, Dunn affirms, "We must leave a work better for our performance. Better understood. Better loved." Stressing the integrity of performance with respect to the composer's intentions, Dunn's musical scholarship becomes innovation, bringing audiences closer than ever to the genius of the world's great composers.

It is due largely to Maestro Dunn's talents that the Handel & Haydn Society today is an unqualified artistic success, claiming its rank as America's pre-eminent musical organization.

---

*"The performance was consistently on that high plane of excellence Dunn has displayed since becoming music director of the Handel & Haydn Society."*

*Peter M. Knapp (The Patriot Ledger)*

---





## H&H Become a member

### What you will receive.

advance notice of programs and special consideration in filling single ticket and subscription orders

invitations to special events and post-concert gatherings

a complimentary copy of our Notebook on Haydn's *Seasons*

listing in concert programs

### How you can help.

As an individual you can assist us in two ways:

1. By a generous, tax-exempt gift.
2. By getting together a small group of friends to obtain their help as well. The H&H Society will be pleased to have one of its top officers speak informally at any such meetings.

---

"... and especially anyone who heard the Handel & Haydn Society's performance of it [Haydn's Creation] last Friday night, recognizes it for the sublime piece of music it is... The chorus sounded splendid, offering both enthusiasm and limpid tone, and delighting the listener..."

Ellen Pfeifer (The Boston Herald American)

---





**H&H**  
**Become a member**

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